DOCTOR WHO
A MUSICAL ADVENTURE THROUGH SPACE AND TIME
VOLUME ONE
MUSIC COMPOSED BY
MURRAY GOLD
"DOCTOR WHO 1996 TV MOVIE"
COMPOSED BY
JOHN DEBNEY, JOHN SPONSLER AND LOUIS FEBRE
"DOCTOR WHO THEME" COMPOSED BY
RON GRAINER
PRODUCED AND ARRANGED BY DOMINIK HAUSER
PERFORMED BY THE MERIDIAN STUDIO ORCHESTRA

Executive Album Producer for BSX Records: Mark Banning

Album Produced by Dominik Hauser and Ford A. Thaxton

Music Composed by Murray Gold

DOCTOR WHO: 1996 TV Movie Score Composed by
John Debney, John Sponsler and Febre

Theme from DOCTOR WHO composed by RON GRAINER
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Performed by the Meridian Studio Orchestra, Pasadena CA

"Martha & Rose" Performed by Mark Northam

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Mixed by Michael Farrow

Creative Consultant: Mike Joffe

Digitally Edited and Mastered by James Nelson at Digital Outland

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Official Site for Dominik Hauser:
www.dominikhauser.com

DOCTOR WHO

Adventures Through Space & Time

The Augmented Realities of Dimensions In Sound

By Randall D. Larson

When writer/producer Russell T. Davies resurrected the British TV series DOCTOR WHO, his reboot gave the series a broad new configuration. The popular British science fiction series, telling of a Time Lord from the planet Gallifrey having heroic adventures through space and time, had originally launched in 1963 and lasted for 26 series (seasons) until it finally ran its course in 1989. The unique concept of having The Doctor regenerate into a new body upon his death granted the series its protracted length, allowing different actors – seven of them from 1963 to 1989 – to provide unique interpretations of The Doctor, joined by an equally varied number of companions who join him on his exploits to face the universe's fiendish villains.

After the first program ended in 1989 and a 1996 TV-movie failed to launch, Davies' 2005 reboot gave the show a much-needed and up-to-date makeover. Always known for its creativity and vitality despite a severe low budget that often hampered set-design and special effects, the revived series brought all that was revered about the original show into a contemporary design for the 21st Century – including state-of-the-art sets and visual effects, a modernistic storytelling verve with a knack for affecting drama, and a sweeping orchestral approach to its music.

The original series had utilized a variety of mostly electronic scoring, from FORBIDDEN PLANET-like circuit sounds, hums, and synthetic timbres to melodic/thematic synthesizer scoring, which fit both the style and the budget of the early show and gave it a suitably austere, quirky, science fictionesque a-la 1960s atmosphere. But with the advent of the new program, filmed largely outdoors and on realistically-constructed sets, the decision was made to feature an orchestral-sounding score.

The Gold Factor

When composer Murray Gold was born in February 1969, DOCTOR WHO was in its fifth season and Patrick Troughton's second doctor was immersed in the "Web of Fear." By the time young Gold first began learning the piano at age six, Tom Baker's fourth doctor was investigating "The Sontaran Experiment" and the young pianist tuned in. In his teens he began experimenting with synthesizers as Colin Baker's 6th Doctor began exploring "The Caves of Androzani" and facing "The Ultimate Foe," and by the time he was in Cambridge, studying history, of all things (Gold never had any formal musical training), the original series was reaching its destiny with cancellation. The TV-movie, introducing the 8th Doctor, had just faded from TV screens when Gold got his first film scoring gig in 1996. He began writing music for BBC in 1998 and, after scoring several of Russell T. Davies projects, was brought in as the composer for DOCTOR WHO, where he quickly learned the project was definitely larger than it looked on the outside.

Despite having no academic musical education, Gold was a natural melodist and quickly took to creating new themes for DOCTOR WHO, while also re-arranging Ron Grainer's original "Doctor Who Theme" for the revived series. Davies and the BBC specifically wanted to avoid the kind of cold electronic approach that the original series was known

for. However, budgetary requirements for the first series restricted Gold to using digital samples and musical sequencers to achieve an orchestral sound, but when the new show became a hit, the BBC's upgraded budget accommodated a symphonic orchestra beginning with Season 2.

Throughout the following eight series, Gold provided the show with expressive, emotional melodies and powerful rhythms, beautifully performed by a large orchestra and choir – most of it performed by the BBC National Orchestra of Wales, orchestrated and conducted by Gold's colleague Ben Foster. It's a scoring style, combined with the series' witty and compelling dramatic writing and the cast performances, that instantly engages the heartstrings. It's also a scoring style that isn't afraid to shift directions by suddenly inserting a song, a bit of swing jazz, or a variation on one of many anthemic themes that Gold has written for its beloved characters and infamous villains. Thematically based, Gold has created specific themes for each of the successive Doctors and their companions, and recurring motifs for classic villains like Daleks and Cybermen. Not every episode is scored to picture – many cues when possible are re-used for similar situations, either as originally recorded or in new variations, across the run of the series. The effectiveness and popularity of Gold's music is revealed by not only a complete run of soundtrack albums for each series and special, but by several Doctor Who-themed concerts as part of the BBC Proms at the Royal Albert Hall.

The Doctor's Greatest Hits

With this recording, composer / producer / arranger Dominik Hauser takes a musical adventure through space and time by revisiting the music of DOCTOR WHO, focusing on Murray Gold's primary themes and songs from the new series' first eight seasons – from the 9th Doctor through the introduction of the 11th, plus a trio of bonus tracks from the 1996 TV-movie that introduced the 8th Doctor. Hauser has accurately transcribed the music from its original form in order to present as closely as possible an authentic rendering of the original themes.

"Because I watch the show, it was really fun taking the pieces that I already knew and picking them apart to see what makes them tick," Hauser said. "I loved doing all the character themes, because they are meaningful, being so closely associated with

Murray Gold

characters I've been following for so long." Using a small acoustic ensemble of a dozen strings (eight violins, four violas), which were electronically tripled to make them sound like three dozen, plus live brass, woodwinds, guitar, electric bass, an underlying layer of synthesizers and samplers was used to add breadth to the performances.

"Our objective was to create a 'Best of" album of music from DOCTOR WHO," said Hauser. "We picked what we felt were the most important cues from the first eight season's cues, and the TV movie. We have the character themes, we have the most memorable songs. We strove to represent the show's music, orchestrated and performed authentically using a smaller ensemble."

A Musical Travel Guide

Our journey along with the Time Lord of Gallifrey begins, naturally, with Ron Grainer's **Main Theme**, as Murray Gold arranged it for Series 5, as Matt Smith's 11th Doctor began his three-year run aboard the time- and space-traveling TARDIS. The main theme differs greatly from Gold's arrangement for the first series; it is given a faster tempo than it's had before and loses most of the effects elements he'd sampled back in 2005. This arrangement also introduced a new countermelody of rapidly ascending/descending strings beneath the central synth melody (known as "The Chase" in Whovian circles), along with a heavier drum beat and effectual use of backing men's choir. Writing in the soundtrack album, Gold states: "I wanted it to sound a bit reckless."

While the bristling action cue **All The Strange Strange Creatures** was recorded for the "Gridlock" episode in Series 3, it wound up being used as the Series 3 trailer music because of its infectious propulsion. Variations of the cue were later used in several episodes during the season.

Each of the new series' Doctors was given his own unique theme, beginning with Christopher Eccleston's 9th Doctor. **The Doctor's Theme** was written for and introduced in the first episode of the revived series. It later became associated with the mysterious "Bad Wolf" story arc that ran through the first two series.

Song For Ten was the first original song written for DOCTOR WHO since the original

Series 3 episode "The Gunfighters" in 1966. Gold wrote it for the show's first specially-produced Christmas episode, "The Christmas Invasion," which was the first episode to feature David Tennant as The 10th Doctor. The song was heard near the end of the episode where The Doctor rummages through the TARDIS wardrobe looking for an outfit for Christmas dinner, and selects what will become his signature garb.

Madame de Pompadour, from Series 2's poignant "The Girl in the Fireplace," is one of the show's finest romantic themes, with a beautifully sad melody for the would-be romance between Tennant's Doctor and the noblewoman of 17th Century France. **Doomsday** is from the episode of the same title, which concluded Series 2 and bid adieu to companion Rose Tyler. The cue was specially written for this episode, although its vocal melisma was actually first heard in the Series 1 premiere when Rose stepped into the TARDIS for the first time; reprising it for her farewell moment creates a moving bookend to her story. A dramatic pulse contrasts against its heartfelt melody, giving the cue what Gold described as "that kind of throbbing, sort of hurt sound of quite emotional rock" as it represented the desperate, determined energy that drives Rose to her final rendezvous with the Doctor she loves.

Series 3's premiere episode "Smith and Jones" introduced new companion Martha Jones, for whom Gold composed the eloquent **Martha's Theme**, a warm vocal melisma that suggests the character's magnanimity while a strong countermelody from trumpet recognizes her bravery. **The Doctor Forever** originally appeared in the special episode "The Runaway Bride," that bridged Series 3 and 4 and introduced future companion Donna Noble. Martha's Theme was later derived out of the first three notes of her theme (Gold said that it was "meant to imply an immediate closeness between the two characters"). In distinct contrast to the serene first half of the track, the second half segues into a swashbuckling action cue; both elements of the track appear throughout Season 3.

My Angel Put the Devil in Me is an extended version of a big band swing song heard in the fourth episode of Series 3, "Daleks In Manhattan," which is set in 1930's New York City. It's sung by the showgirl Tallulah in a theater where The Doctor and Martha wind up after escaping from a horde of Pig-headed creatures. In **This Is Gallifrey: Our Childhood, Our Home**, Gold portrayed

Dominik Hauser

the yearning, loss, and anger felt by The Doctor over his destroyed home planet. The theme figured in several episodes throughout the 3rd Series, particularly the final three as Martha and The Doctor face the rival Time Lord known as The Master.

When Season 4's new companion Donna Noble is reunited with the Tenth Doctor after "The Runaway Bride," Gold reworked "Donna's Theme" from that episode into **A Noble Girl About Town**, a bold and sassy number that fits the audacious character to a TARDIS's 'T.'

The glorious anthem, **Song of Freedom**, was introduced in the two-part Series 4 finale, "A Stolen Earth/Journey's End," most profoundly in the triumphant moment when The Doctor, aided by his gathered friends and companions whose combined energy allows the TARDIS to tow a stolen and relocated Earth back into its proper orbit.

With Series 5, DOCTOR WHO premiered a new Doctor and a new companion. When 11th Doctor Matt Smith, newly regenerated and out of sorts, meets Amy Pond, Gold introduced a theme for the young Amy, but **Amy's Theme** didn't reach full maturity until the second episode, "The Beast Below." As Gold wrote in the soundtrack album notes, "In the same way that in 2005 Rose's Theme didn't evolve until she had travelled (and been changed) by The Doctor, so too Amy's music speaks about leaving home and experiencing the wonders and magic of the universe with the Doctor by her side." One of two themes for the 11th Doctor, **I Am The Doctor** is one of the most powerful and iconic themes of the revived series (the second theme, "The Mad Man With A Box," focused on The Doctor's relationship to his TARDIS). The strong, progressive, and epically-flavored theme is introduced in the premiere episode, "The Eleventh Hour," and makes frequent reprisals throughout the rest of the Matt Smith episodes.

DOCTOR WHO's sixth series opened with "The Impossible Astronaut," first of a two-part story that begins with Amy and husband Rory witnessing the apparent death of The Doctor at the hand of someone wearing a 1960's era space suit. The complicated mystery and its many offshoots resonated throughout this season. The episode's music was largely based on new variations of Amy's Theme and that of enigmatic time traveler River Song, among other tracks from previous shows that allowed the score to resonate with feeling as new revelations about the characters are made and developed. The composition **The Impossible**

Astronaut opens with a vocal melisma over a bed of piano arpeggios that then builds tension and dynamic with advancing low string figures. The voice melody is kind of an amalgamation, in essence if not with direct melody, of Amy's Theme, River's Theme, and even The Doctor's Theme from Series 1. The impassioned treatment of the piece, and of the following two tracks which are part of the Series' underlying story arc, amplifies the dramatics of the episode. **Melody Pond**, Amy and Rory's daughter, is also fraught with intense emotion, particularly as the character's future identity is revealed in Episode Seven, "A Good Man Goes to War." The track mixes the ethereal music used for River in Series 4 ("The Song of Song") with the more muscular approach used in series 5 ("The River of Tears"). The 6th Series ended with the episode **The Wedding of River Song**, which both resolved the mystery of the astronaut that opened the series and also added a new wrinkle into the opposite timelines experienced by The Doctor and her.

With Series 7 we come to Matt Smith's last season as the 11th Doctor, bidding Amy and Rory adieu and discovering a fresh new companion in Clara Osborn. Clara's Theme was introduced in episode 6, "The Bells of Saint John," her first episode as The Doctor's companion, but this is a livelier version called **The Impossible Girl** from episode 12, "Nightmare in Silver." Clara's music is full of whimsy and vivacity, much like the girl herself, but elsewhere is arranged quite sensitively and intimately.

Abigail's Song (Silence Is All You Know) is from the sixth Christmas Special, 2011's "A Christmas Carol," broadcast during Series' 6's holiday break. One of the show's finest songs with a rapturous melody and soaring chorus, it was written specifically for Welsh singer Katherine Jenkins who co-starred in the episode as Abigail, the central figure of a tragic love story. The song encapsulated the unique circumstances of her character in the episode.

Series 8 debuted in 2014 and introduced Peter Capaldi as the 12th Doctor, joined by Clara. The new series called for a revamped title sequence and a modified **Doctor Who Theme**. The latter dispensed with "The Chase" counter-melody and was more percussive and jangly in its arrangement. Gold wrote of the elements that inspired the new tonality in the Series 8 soundtrack booklet: "There was metal and images that looked like an iron foundry and a weird sense of steam punk hovering around [the] first two episodes." While that soundtrack album contained a re-arranged version of the main theme that restored the "middle eight" melody which had not been heard on any of the TV broadcasts, our version here is without it, replicating the theme as actually heard at the beginning of each of the eighth series' episodes.

Martha & Rose is a medley of both character's themes for solo piano, arranged and performed by Mark Northam, which we present as a bonus track. By reducing the orchestral arrangements into the intimate treatment of the piano, the simple beauty of Gold's melody lines can really be appreciated in Northam's tender treatment.

Our final four tracks are from the 1996 American-British co-production of DOCTOR WHO, which originated as a pilot for potential American reboot of the series but eventually wound up to be a standalone television movie. The film brings back Sylvester McCoy's 7th Doctor, in his first appearance since the original series' suspension in 1989, but he soon regenerates into the 8th Doctor, played by Paul McGann. The film was scored by John Debney, then early in his career when he was scoring relatively small films, but had made an impression with his swashbuckling music for the pirate film CUTTHROAT ISLAND the previous year. "The intention was to pay homage to the old show, but to really make it a brand new thing," Debney recalled in a recent interview. He was aided by two associates who received co-composer credit, John Sponsler and Louis Febre, both of whom are now active film composers on their own. "We wanted to give it a shot of adrenalin and do something new," Debney added. "It was a very quick job, and very low budget."

Night Walk and **Farewell** are both quiet, reflective cues with a gentle theme associated with the 8th Doctor and his companion, a cardiologist named Grace. **Open the Eye** is a rhythmic action cue for sampled orchestra and choir, heard during the confrontation between The Doctor and The Master. Among the updated musical elements heard in the TV-movie was a newly arranged version of the **Doctor Who Theme**, giving it a decidedly orchestral sound despite the use of digital instrumentation.

Thus our Musical Adventure returns to where it started, with the show's unique signature theme, which continues to travel just as flexibly as it did since its launch in 1963. The musical dynamic expressed by Murray Gold – and, for a moment in film, by John Debney – has been equally flexible and inventive in bringing new life to the sonic dimension of the new millennium's Doctor Who, from the beginning of time to the end of the universe.

It will be exciting to see where the musical journey takes us from here. *Allons-y!*

Randall D. Larson has been writing about film music since the 1970s, specializing in music for horror and science fiction movies. He currently writes a regular film music column for buysoundtrax.com and is the author of more than 250 soundtrack album commentaries and several books on film music, including Musique Fantastique: 100 Years of Music for Fantasy, Science Fiction and Horror Films.

DOCTOR WHO

A MUSICAL ADVENTURE THROUGH SPACE AND TIME

VOLUME ONE

1. DOCTOR WHO
   Main Title - Season 5 (1:02)
2. All The Strange,
   Strange Creatures (3:58)
3. The Doctor's Theme (3:49)
4. Song For Ten (3:30)
5. Madame De Pompadour (3:45)
6. Doomsday (5:09)
7. Martha's Theme (3:00)
8. The Doctor Forever (4:21)
9. My Angel Put the
   Devil in Me (3:08)
10. This is Gallifrey -
    Our Childhood, Our Home (3:20)
11. A Noble Girl About Town (2:13)
12. Song of Freedom (2:49)
13. Amy's Theme (2:11)
14. I Am The Doctor (4:05)
15. The Impossible Astronaut (3:16)
16. Melody Pond (2:37)
17. The Wedding of River Song (5:31)
18. The Impossible Girl
    (Clara's Theme (3:44)
19. Abigail's Song
    (Silence is All You Know) (4:43)
20. DOCTOR WHO Main Theme -
    Season 8 (2:37)
21. Martha & Rose (3:44)
    (Solo Piano performed by Mark Northam)

DOCTOR WHO: 1996 TV MOVIE
(Music Composed by
John Debney, John Sponsler and Louis Febre)

22. Night Walk (Debney, Febre) (1:55)
23. Open the Eye (Debney, Sponsler) (2:28)
24. Farewell (Debney, Febre) (1:39)
25. DOCTOR WHO Theme (0:47)
    (Ron Grainer)

Total Time: 78:20

MUSIC COMPOSED BY **MURRAY GOLD**

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2828 Cochran Street #287, Simi Valley, California 93065